

WEEKLY.]

The Musical World.

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VOL. 67.—No. 27.

SATURDAY, JULY 7, 1888.

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IN THE CATHEDRAL.

Sept. 11th.—Mendelssohn's "ELIJAH."

Sept. 12th.—Handel's "SAMSON" and Sterndale Bennett's "WOMAN OF SAMARIA."

Evening.—Haydn's "CREATION" (1st and 2nd parts), Spohr's "GOD, THOU ART GREAT," and Schubert's "SONG OF MIRIAM."

Sept. 13th.—Cherubini's "MASS IN D MINOR," Cowen's "SONG OF THANKSGIVING," Dr. Parry's Ode "BLEST PAIRS OF SIRENS," and Onseley's "ST. POLYCARP."

Sept. 14th.—Handel's "MESSIAH."

GRAND CONCERTS IN SHIREHALL.

Sir A. Sullivan's "GOLDEN LEGEND," conducted by the Composer.

Overtures: "Euryanthe," "Merry Wives of Windsor," "Midsummer Night's Dream," &c.

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Special Notices.

M. R. RAPHAEL GORDON'S FIRST GRAND CONCERT, under the direction of The Chevalier Odoardo Barri, and under the immediate patronage of Lady Morell Mackenzie, will take place on **WEDNESDAY EVENING**, July 11th at 8 o'clock. Vocalists: Mdlle. Marie de Lido, Madame Marian Mackenzie, Miss Clara Myers, and Miss Maud Boyd; Mr. Raphael Gordon, and Mr. Ernest Birch. Violin: Mdlle. Hirsch. Pianoforte: Signor Tito Mattei, and Mr. Gustav Ernst. Conductors: The Chevalier Odoardo Barri, Mr. Raphael Roche, and Mr. Sydney Cooke. Tickets 10s. 6d., 5s., and 2s. 6d., to be obtained of Messrs. Cramer and Co., 201, Regent Street, W.; and Mr. Raphael Gordon, 97, Talbot Road, Baywater, W.

MDLLE. BARTHOWSKI'S MATINEE MUSICALE will take place at Steinway Hall, on **MONDAY**, July 9th, at 3.15. Artists: Mdlle. Barthowska, Mdlle. Otta Brönnum, Mmes. Enriquez, Miss Edith Green, Mr. Albert, Mr. R. Blagrove, and Mr. Lewis Thomas. Tickets 10s. 6d., at the Hall, and of Mdlle. Bartkowska, 7, Campsbourne, Hornsey.

M. R. CHARLES WADE'S ANNUAL MORNING CONCERT, **TUESDAY AFTERNOON NEXT**, July 10, PRINCES' HALL, at 3.30. Artists: Miss Bertha Moore, Miss Hilda Wilson, and Mr. Charles Wade. Violoncello, M. Hollman; solo pianoforte, Herr Schönberger. Conductor, Mr. C. Hopkins Ould.—Stalls, 10s. 6d.; balcony, 3s.; admission, 1s., at the Hall, of usual Agents, at Austin's Ticket Office, and Mr. Charles Wade's, 9, Albert Mansions, Victoria Street, S.W.—N. Vert, 6, Cork Street, W.

SIGNOR ELLIN ARAMIS begs to announce that his **FIRST CONCERT** will take place at Steinway Hall, on **FRIDAY EVENING**, July 13, at 8.30. Artists: Madame Thea Sanderini, Madame Amy Sandon, Mdlle. Leila Dufour, Mr. Harry Williams, Signor Aramis, and Signor Abramoff. Pianoforte, Signor Ducci; Mandolino, Signor De Cristofaro; and Contrabasso, Signor Bottesini; Conductors, Signori Tosti, Denza, and Ducci. Tickets, £1 1s.; 10s. 6d.; 2s. 6d., of Signor Aramis, 62, Warwick Road, Maida Hill, W.; and at Steinway Hall.

MR. RALPH STUART will give his **First Pianoforte Recital**, consisting of works entirely by Chopin, at Princes' Hall, Piccadilly, on **Saturday afternoon**, July 7, at three o'clock. Stalls, 7s. 6d.; Balcony, 2s. 6d.; Admission, 1s. Tickets to be obtained of the usual agents.—N. Vert, 6, Cork Street, Burlington Gardens.

MDLLE. JANE DE VIGNE (from the Royal Opera, Brussels) will give a **GRAND CONCERT**, at the **BEETHOVEN ROOMS**, 27, Harley Street, on **THURSDAY**, July 12, at 3. Artists: Mdlles. Otta Brönnum, Thenard, Chev. V. Carpi, Signor Abramoff, &c. Tickets, 21s. and 10s. 6d., at the Rooms, and of Mdlle. de Vigne.

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CHARLES MORLEY, Honorary Secretary.

ROYAL COLLEGE OF MUSIC.—Opera, Savoy Theatre.—Nicolai's opera, MERRY WIVES OF WINDSOR, will be performed at the Savoy Theatre (by kind permission of R. D'Oyly Carte, Esq.), on Wednesday, July 11th, at 2 o'clock.

Principals, chorus, and orchestra by pupils of the College. Conductor, Professor C. V. Stanford, Mus. Doc.

Tickets to be obtained of Mr. George Watson, Registrar, at the College, Kensington Gore; Mitchell's Royal Library, 33, Old Bond Street; Chappell and Co., 50, New Bond Street, and 15, Poultry; of the usual Agents; and at the Savoy Theatre.

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PRIZE FOR MUSICAL HISTORY. Adjudicator—Dr. A. H. MANN.

The subject of the next Competition for the Bonavia Hunt Musical History Prize will be "English Opera from Purcell to Balfe." The Prize, value THREE GUINEAS, will be open to all Members, Students, and Pupils or Members of enrolled Institutions. The length of Essay should not exceed thirty pages of foolscap size, averaging twenty lines per page, and eight words per line. The MS. must be legibly written on one side of the paper only. No Competitor is allowed to send in more than one essay. All MSS. must be sent to the College, addressed to the Secretary, on or before Nov. 30, 1888.

Regulations on application.

All communications to be addressed: "Secretary, Trinity College, London, W."

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ROYAL ITALIAN OPERA.—CARMEN, THIS NIGHT (SATURDAY), July 7, at eight. Mlle. ZELIE DE LUSSAN will make her debut as CARMEN. Mlle. Macintyre, Signori Del Puente and Ravelli.

FAUST, MONDAY, July 9, at eight.—Madame Albani, Madame Scalchi, M. Lassalle, M. Edouard de Reszke, and M. Jean de Reszke. Special chorus of 160 voices.

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Facts and Comments.

On Monday the Lord Mayor presided over a meeting, convened for the purpose "of founding an institution for the further development and teaching of operatic art in this country." Amongst those present were the Principals of the Royal College, the Royal Academy, and the Guildhall School of Music, Mr. Parry, Mr. Goring Thomas, Mr. Stanford, Mr. Randegger, Mr. Carl Rosa, Mr. Alfred Lyttleton, Mr. Thomas Chappel, Mr. Hans Richter, and others; and in the course of the discussion it was elicited, as the unanimous opinion of the meeting, that an institution for the teaching of all that belonged to operatic art was urgently wanted in this country.

What is required, even more urgently, is a theatre at which the young idea, when it has left the hand of the teacher, can develop itself; in other words, a National Opera House. Whether this will ever be established on a solid basis without State aid or municipal aid, and whether even such aid being granted, native opinion will be brought to the point of regarding the native product as a thing equal to the foreign importation, are questions which the future may solve. We should be very glad to learn that the musical Lord Mayor has some big promise, either from the Corporation or the companies in his pocket, and, from the confident manner in which he spoke, we should almost conclude that this devoutly-to-be-wished-for consummation is not altogether outside the range of practical politics. So far, Mr. Alderman De Keyser has done little or nothing to commemorate his mayoralty in the indelible letters of history. Here, no doubt, would be a chance. In the meantime, his lordship will be able to get the best advice from a committee formed of some of the gentlemen already named, which is to report to the conference within a month. "Put money in thy purse," is the best piece of advice that could be tendered by anyone.

Wagner's early opera, "The Fairies," was produced at Munich in due course, and the critics speak of it exactly in the way in which critics generally speak of the immature production of the work of a man who subsequently became a great genius. Our own readers have already had some account of both the libretto and the music, to which we have nothing to add. Wagner, like Mendelssohn and other famous men, is paying the penalty of a great reputation by having the things that he would have liked to hide from every eye dragged before the public. We advisedly use the plural, for already the revival of another youthful opera by the great master, the MS. of which, also, is in the Bavarian archives, is on the cards. This is the "Novice of Palermo," founded upon Shakespeare's "Measure for Measure," and played once only at Magdeburg the night before the theatre was shut up from want of funds. Will anyone found a limited liability company for the purpose of saving great and small men and their reputations from indiscreet friends and admirers?

The classical laurels of Oxford and Cambridge have given sleepless nights to the young students of Cheltenham College, and the result has been the "Elektra" of Sophocles, the performance of which, on Saturday, is spoken of as an excellent one by those who were present. The music, composed for the occasion by Dr. A. E. Dyer, the organist, who seems to have gone in largely for leit-motives, contained, we are told, "striking and original writing, elaborated upon the themes 'Vengeance,' 'Elektra'—a plaintive strain—and 'Orestes'—a theme expressive of triumph, all introduced in the prelude, while the choral odes were modelled upon the Greek ode. The orchestra consisted of about 30 instruments, composed of the school band and friends from outside."

The death is announced, at Dresden, of Professor Emile Naumann, at the age of 61. Professor Naumann started in life as a pupil of Mendelssohn and composer, but failing to achieve much success in that line, took to criticism and æstheticism generally and wrote many books, one of which, a "History of Music," has been translated into English. It is not much above the level of competent book making.

"Pulsator Organorum" asks: "What was the first known piece of instrumental music ever written, i.e., committed to paper?" Here is a problem for the sages of the musical world to ponder over during the approaching holiday.

It is proposed to give a complimentary dinner to Sir John Stainer on the 17th inst., and an influential committee, with Lord Charles Bruce as chairman, and Mr. E. H. Turpin as hon. sec., has been formed for the purpose.

Eugene Wiener, the flautist, and manager of the New York Philharmonic Club, is visiting London, and will extend his travels to the principal music centres on the Continent, searching for novelties on his way.

Mdme. Minnie Hauk expects to head an English opera company in America next season, when she will sing "Carmen" and Bizet's "Pearlfishers" for the first time in her native tongue.

The Edison Phonograph may in time work wonders in the musical world. We hear that a selection of six pieces from the programme of a concert at Orange, New York, has been sent to London. The selection varies from a simple ballad to a Gounod-Liszt waltz.

But better still remains. "There could not be devised," says the *American Art Journal*, "a better instrument to show the defects of the voice, nor a more useful aid to students or teachers of singing and elocution. Leaving aside nasal or guttural sounds, which, reproduced by the phonograph, are made hideous beyond the blessedness of ignorance or deafness of conceit, the slightest imperfection of emission and pronunciation is so emphasised, that the singer and speaker cannot help hearing their faults as plainly as they see their hare lip or upturned nose in a looking glass. Moreover, and perhaps more important than all, any relaxations in the stretched, sustained continuity of tone which constitutes legato singing, are negatively recorded by wavy troughs which, in the weaker reproduction by the phonograph, become actual gaps in the melody. In connection with this, we notice the significant fact that Mr. Edison is better satisfied with lively tunes than with slow ones. The perfect singer would be the one whose record of a largo on the phonograph would be as full and satisfactory to the ear as a piece of rapid execution."

"Le bon Dieu me dit; chante,
Chante, pauvre petit."

Such is the burden of one of Beranger's most plaintive songs called "Ma Vocation," but it seems to have been adopted lately as a motto by an extremely large number of people who, it may be assumed, never read Beranger, whether "Des Familles" or otherwise. No doubt the poet himself was convinced of the authority of the voice which, throughout five verses, bade him to sing; and, indeed, Beranger had something to sing about. But the musical critic must be exonerated from the charge of callous cynicism if he questions whether it is indeed "le bon Dieu" who has commanded so many people in these latter days to sing at half-past three in the afternoon. Nor is the message delivered, in more or less doubtful intonation, of such weight as to convince the sceptical. Called on to sing they may perhaps be; but the command is given neither

by the *vox Dei*, nor the *vox populi*. Perhaps it would be too much to say that it is *de profundis*; but, at any rate, the jaded critic may be forgiven for hoping that some of the young men and maidens of musical proclivities may cease to hear these voices of the night.

Stern and wild Caledonia had not, up till recent years, done a great deal for the cause of art. Indeed, when one reflects that it was a Scotchman who discovered, amongst other things equally startling, that the sentiments of Shelley's "Epipsychidion" were "wholly vile," one is rather inclined to think that, on the whole, Scotland had rather hindered than advanced the cause of art. But the Scotch should be cleared from one prejudice which has, in the popular mind, always attached to them. The Scotch did not invent the bagpipes. It is a negative sort of virtue, but much may be forgiven to those who have practised it.

"Don Quixote" is the subject of a new comic opera which will shortly be produced in New York. No doubt the gaunt knight and his donkey-riding squire will look funny enough on the stage; and, after all, it is not only Yankees who are unable to see the utter pathos underlying the story of Cervantes' great romance. A great and generous soul, betrayed into absurdity only by excess of chivalry—surely this is something too high and noble for the Philistines of comic opera.

Even yet the days of the infant phenomenon are not at an end. There has arisen in New York a juvenile violinist, aged 10, whose name is Tecumseh Hoffman. The editorial pocket would cheerfully be opened to contribute towards the support of a new Herod, who should massacre all children who do anything whatsoever.

When Miss Ellen Terry, in a comedietta performed the other day at St. George's Hall, consented to appear as Mary Jane, a part that had been previously rejected by all the members of the "Mummers," as one altogether too humble for their dramatic aspirations, she read a lesson to amateurs which might equally well have been applied to the regular profession, although while human and theatrical nature remains what it is, that lesson can hardly be expected to prove very fruitful in results. As far as the lyric stage is concerned, the boldest imagination wavers in its flight at any attempt to picture an artist of the calibre, for instance, of Mdme. Patti, volunteering to support some youthful *debutante* by playing, say Trascinta to her Carmen, or Annina to her Violetta.

The "Mary Jane" episode, however, may fairly be said to have been eclipsed at the first performance, this season, of "Il Flauto Magico," at Covent Garden, by Mdme. Scalchi, whose name was down in the bill for the first of the three genii, but who, when Mdme. Trebelli "schwore" from playing the first of the three damigelli, most heroically took that part also.

General regret will be felt at the announcement that the condition of Mdme. Sophie Menter's health is such as to require her immediate departure from these inclement shores to a warmer climate, and that the further pianoforte recital, that was to have been given in July, will therefore be unavoidably postponed. Most of the audience who attended the last recital are unaware that the plucky artist was doing battle, throughout the fulfilment of an unusually exacting programme, with the fell pains of acute neuralgia.

Of the two concerts which the Bach Choir intend giving next season, the first, to take place on March 5, will present an especially interesting feature, in the introduction of two cantatas

by Bach, not hitherto heard in London. At the second concert, fixed for May 4, Beethoven's Mass in D will be performed.

Mr. Freeman Thomas will commence his next series of promenade concerts at Covent Garden, on Saturday, August the 4th, and on that occasion it is intended, for the comfort of the promenaders, to extend the space in front of the orchestra by several yards. If the orchestra platform could be pushed back far enough to oust from the field altogether the beer and lemonade bottles, and drive refreshment caterers into their legitimate place, the refreshment saloons, those at any rate who attend for the purpose of listening to music would have some reason to rejoice.

The blind Spanish guitarist, Manjon, who plays upon an instrument of eleven strings, will give a concert at St. James's Hall, on July 14. A picturesque, and sufficiently sympathetic instrument when used as an accompaniment to the voice, the guitar seldom lends itself effectively to feats of unusual executive difficulty, so that one has sometimes been tempted to say it is apt to sound worst when played best. Signor Regondi, of concertina fame, and a performer of decided genius in his particular line, used to play wonderfully also upon the guitar. But the effect he produced with his runs and florid passages often resembled nothing better than a modestly good performance upon a worn out piano of the tin-kettle order. Senor Manjon, however, comes from the land *par excellence* of guitar playing, and if report speaks true, makes remarkable music without sacrifice to the characteristics of his instrument.

Mr. Carl Meyer, the baritone, of the Cologne Opera House, who sang at the last Philharmonic concert, intends repeating his visit to England in May next year.

Mr. Raphael Gordon will give his first concert, at Steinway Hall, on Wednesday evening next, under the direction of Chev. Odoardo Barri.

Reviews.

BOOKS.

It must be confessed that the plan adopted by Mr. Henry Fisher in the production of a useful volume entitled "The Musical Profession" (J. Curwen and Sons), shows, in many respects, a considerable improvement upon the modern, but already worn out, system known as "interviewing"—a system which in many cases might be described as the permission accorded to a reporter by a celebrity to bore him on condition that he may be allowed facilities for boring a number of other persons in return. The long-winded egotistical confidences apt to result from compacts of this kind have been adroitly evaded by the present author. Anxious that his book should be really a fair reflex of the different opinions held upon various branches of the subject on hand by persons of standing and experience, he has taken the trouble to draw out a set of brief questions, and of submitting them for equally brief answer to sundry more or less eminent members of the musical profession. There seems every reason to believe, from internal evidence, that the replies thus obtained are of a sufficiently representative character; and the net result of his labours is a work which can hardly fail to interest both old stagers in the profession and those who are still debating with themselves as to the expediency of yet further swelling its ranks. To young persons belonging to the latter category encouragement is very properly meted out with a cautious hand, and in cases where the presence of certain obviously indispensable qualifications is not unmistakably indicated, Mr. Punch's famous "don't" figures prominently in the advice bestowed. The book, however, is for the most part addressed to those who have already taken the step, fatal or otherwise, and deals, some-

times at considerable length, with various questions connected with a teacher's career, its social, artistic, and business aspects; concert giving, the preparations of pupils for examinations, the organisation of choral and orchestral societies, and like matters. It might be taken for granted beforehand, that expressions of opinion obtained in the manner described would be likely to be neither very brilliant nor very original. There is no disparagement in calling the book a collection of truisms. On the whole it may safely be said that any one whose mind is thoroughly well equipped with all the trite truths applicable to a particular position, and able to marshal them at a moment's notice, as occasion requires, is likely to find more practical support in these than in the smartest of aphorisms. The author—for he is more than a compiler—has found evident pleasure in his work, which must have been of far from a light kind, and he has applied his method to the elucidation of so many and such various questions that few who are interested directly or indirectly in the subject of music teaching, will fail to find some helpful information in one part or another of this volume.

Two prettily got up volumes, redolent of the land of sun and song, which have lately been issued by Messrs. Ricordi, under the title of "Eco di Napoli," will prove a veritable treasure-house of melody to vocalists who love the graceful, flowing style associated with the native music of Italy. Among no less than a hundred short pieces which have been brought together, and in many instances transcribed by the editor, Signor Vincenzo di Meglio, will be found a good proportion of genuine national themes of various dates; having in their way—though this is a different way—as distinctive a character as the more rugged and vigorous folk song of the North, and showing that marked preference for the minor key usually noticeable in music of the kind. To these have been added some songs by Mercadante and other less familiar composers, the Neapolitan words being in all cases supplemented by an Italian version. The same publishers send "We Have Loved," by F. Paolo Tosti, in which this composer, though not at his best, has written gracefully for the drawing-room; and also from the same pen three Italian songs, decidedly superior in style to their English companion. There is much charm in a singularly plaintive use of the minor key in the opening bars of No. 1, entitled, "Segreto," as well as in the subsequent transition to the major. The other two, "Malia" and "Vieni," though perhaps not quite so characteristic, are, nevertheless, both pleasing and vocal; and the latter, a tuneful Barcarola, will scarcely fail to find favour.

"A Monk's Vision," by Sydney Shaw (Stanley Lucas and Co.), deals with a subject suggested by Gustave Doré's picture, "Day Dream," and will prove a sufficiently effective song, especially when the violin, harp, and harmonium accompaniment *ad lib* are brought into requisition. In "I am the shepherd true," by John A. Macmeikan, the religious sentiment of the words is well expressed by the music. "Going home, lad," is a decidedly tuneful song of more cheerful complexion, and possesses elements of popularity. (Both of the above, Stanley Lucas and Co.) There are signs of interesting intention, in many respects successfully carried out, in a song by H. Elliot Button, entitled "Ever Young" (Viaduct Publishing Company), the final modulations in which, however, strike us as being rather awkwardly managed.

INSTRUMENTAL.

William Czerny sends "Serenade," by Alfred Grunfeld, which will be found a pleasing pianoforte piece, as will also a well-written "Mazurka in F," by the same composer, and a pretty flowing melody entitled "A Sylvan Lay," by N. von Wilm. "Sweet Mignonette," song without words, by Oscar Wagner, is of only moderate originality.

From Novello, Ewer and Co., we receive "Duo Concertante," for pianoforte, violin or clarinet, or viola, by Charles Harford Lloyd, a musicianly work, in which the interest of both instruments is admirably sustained throughout. The single movement, of which this duet consists, abounds in pleasant melodic ideas, set forth in unmistakably artistic style, and violinists will do well in giving their attention to it. Among

minor pieces for the same instrument, mention may be made of a graceful little solo, "Idyll in A," for violin, flute, or violoncello, by G. F. Kendall (William Czerny); a lively, characteristic "Ronde Bretonne," for violin or pianoforte, by J. B. Tournet (Viaduct Publishing Company); and a "Romance," No. 1, of "Six easy pieces," by Otto Peiniger (Stanley Lucas and Co.)

Amateurs of stringed instruments will find much serviceable material in a series of albums now in course of publication by Novello, Ewer, and Co., and of which Nos. 9 and 10 are just to hand. The former, "Six Morceaux de Salon," is a selection of themes written for violin, or violoncello and pianoforte, by Joachim Raff, including the favourite "Cavatina," and the latter contains six effective "Characteristic pieces," for two violins and pianoforte, by Siegfried Jacoby. The very useful "Practical Violin School," by James M. Fleming (L. Upcott Gill), to which we have drawn attention on more than one occasion, is being re-issued in monthly parts.

Among recent dance music which may be singled out as pleasing and useful for their purpose, are "The Claudia Polka," by Eille Norwood (Stanley Lucas and Co.); "Beneath the Roses," waltz, by Gilbert Byass (Charles Woolhouse), and "Threads of Silver" polka mazurka, by W. C. Levey (Viaduct Publishing Company).

VOCAL.

Two little collections, entitled "Chants Printaniers," by Juliette Folville (V. Leopold Muraille, Liège), possess a musical interest which will not fail to recommend them to vocalists with a taste for songs of superior aim, and able to command the services of an efficient pianist. The effect, at times melodic, and at others declamatory, of these songs, is enhanced by an accompaniment to which a share of work is allotted at least equal to that of the voice part, and in both will be found abundance of ideas, often of considerable charm, together with evidences of refined fancy and thorough mastery over harmonic resources. Their style is unmistakably French, and on occasions the influence of Gounod is apparent, but never to the extent of servile imitation. The whole of the first series, and part of the second, consist of settings of verses by Paul Collin, including the "Strophes" and "Air d'Andromaque," songs of the declamatory order, to which, however, many may prefer the more modern sentiment conveyed in "Sonnet du Printemps," "Le Sentier," "Serenade," and similar numbers, not forgetting "En Hiver," with its light accompaniment in clever imitation of the flying snowflakes. The same publishers also send a very pleasing "Berceuse" by this composer, which has been issued in separate sheet form.

Two other little songbooks, each containing a series of "Twelve Gipsy Songs," by Karel Bendl (Novello, Ewer, & Co.), with words illustrative of the joys, sorrows, and picturesque surroundings associated poetically with gipsy life, which have been translated from the German by F. Corder, possess merit of a different order. These short pieces, with their more strophic form, their clear cut melody, and characteristic rhythm, make somewhat less demand upon the musical perception of the hearer, but are, nevertheless, well worthy of a place in the vocalist's repertory.

"Oh Loving Heart," by Edward Lassen (Mdm. Czerny), though rather conventional in some parts, has both merit and qualities that are in favour of its popularity. "The Sailor's Grave," is a moderately effective song by Harold Clare Lewis (Harrison and Harrison, Birmingham). Three pretty two-part songs for female voices, have been contributed by Herbert F. Sharpe, entitled respectively "To the Crocus," "I'll rowe thee o'er the Learig," and "Morning Song," the second obtaining appropriate character by the use of an ancient scale (Charles Woolhouse). Amongst Messrs. Novello, Ewer, & Co.'s recent part music, are two pleasing trios for female voices, by George J. Bennett, "In Grotto Cool," and "In Dell and Dingle," another effective trio, also for treble voices, by Berthold Tours, "To stay at home is best," three serviceable anthems, "O ye that Love the Lord," by John Naylor; "Let the words of my mouth," by Arnold D. Culley; "This is the Day," by the Rev. E. V. Hall; and various numbers of the tonic sol-fa series containing part songs by popular composers.

HECTOR BERLIOZ AND JULES JANIN.

BY ANDRÉ DE TERNANT.

(Continued.)

This happy circumstance enabled Berlioz to suspend his journalistic labours for seven months, and during that time he composed the beautiful symphony of "Roméo et Juliette." Before the work was introduced to the Parisian public, under the composer's direction, Janin sought to enlist the sympathies of his readers on behalf of the work, and, apart from showing the warm interest he took in it, what follows is a fair example of the charming manner with which he seemed to address every reader individually:—

"Do not forget what I am going to tell you. Do not pass this over in the same manner as you pass over everything, only too happy when you have discovered that this gentleman writes tolerably well, and that he possesses sufficient imagination and talent. Listen: *The Concert of Hector Berlioz will take place on Sunday next, the 24th of this month, in eight days, in the large hall of the Menus Glaisirs, No. 2, Rue Bergère.* This is important for you and for him. For you, the natural protectors of Berlioz, whom he instructs every day, and to whom he explains in these pages so many mysteries of his art, which you pretend to understand, and of which you would not know the first elements, intelligent readers, if some one more clever than yourselves were not appointed to instruct you. It will take place, with your permission, next Sunday, and you must come and encourage Berlioz. You will have to show a little goodwill and kindness, and it is also necessary that you should be a little attentive and serious, and that you should not come to show yourself, *madame*, nor to laugh, *monsieur*, but both of you to listen, to understand, to recall those tender passions, and to find on your charmed eyelids some of those gentle tears which alone can stimulate love and poetry. Come then, dressed in your most simple apparel, at two o'clock, and immediately I will tell you what awaits you. The most beautiful drama of Shakespeare, the most touching, the most terrible, and that which commences with the song of the morning lark, and ends with the complaint of the plaintive owl—'Romeo and Juliet'—duels, tumultuous confusions, ironies, and tender moonlight meetings on the balcony where the woodbine grows. Nights of darkness, nights of love, nights of festivities, nights of combats, and the terrible night of death.

"Is it not a courageous undertaking? the terrible subject of the drama, which requires the genius of a Shakspeare! But what would you say if a man all alone, and only with the assistance of vocalists and instrumentalists, without comedians, without a theatre, without decorations, without the drama, and without any of the poet's accessories, should undertake (himself alone) to make you divine, to make you understand, and to make you recognise all the passions of the drama.

"And this is how one has the right to receive the alms of genius to genius! Paganini has performed a generous action. He has given an honest man of great talent, betrayed by his singer*, twenty ragged scraps of paper ornamented with a certain black stamp, and he will receive in return a masterpiece. For some pieces of badly stamped metal, he will receive a marvellous symphony by one who wants to love him, to honour him, and to return what he has given. Here, take it, maestro; all this belongs to you.

"In fact, Berlioz's new symphony 'Roméo et Juliette,' is dedicated to his benefactor, Nicolo Paganini. During nearly three months, two hundred and twenty musicians and choristers have been rehearsing this great drama. They were paid with Paganini's 20,000 francs.

"And yet some persons remarked that Berlioz with this money would pay his debts or purchase a house! If Berlioz had done it with this royal money, Berlioz would have been a thief."

Janin had to attend a revival of La Harpe's wearisome and antiquated tragedy, "Coriolan," at the Théâtre-Français on the night before the production of "Roméo et Juliette," and he, therefore had very little space at his disposal the following day to devote to Berlioz and his work. But after reading the article in question, one would not unnaturally come to the conclusion that the great critic must have been fast asleep during the

greater part of the performance of "Coriolan," and to the astonishment of his readers he abruptly left the unpleasant task unfinished, and wrote:—

"And now I must hasten to Berlioz's concert. . . . I have just returned from this concert, and the extraordinary and the charming melodies still resound in my ears and on my heart. But it is impossible for me to speak to-day of Berlioz's new and admirable symphony, 'Roméo et Juliette'; my soul and thoughts are too absorbed. Grant me at least a short time to recall to my mind this great drama, so full of passions and terrible scenes, so full of love, of eloquence, of genius, and sadness."

In the next weekly *feuilleton*, Janin, however, devoted all his energies to the work, and in a long article he gave a full description of its beauties. It would be, of course, impossible to reproduce all of it here, but the following extract will corroborate many of Berlioz's own remarks about the reception of the work in his memoirs and letters:—

"The success has been as great as it deserved to be. The terrible game which Berlioz played has been won, completely won. Those who abandoned him, those who plotted against him, those who treated his opera as a childish work, those who failed to recognise Berlioz's genius, the great tenor who was afraid to exert himself on the behalf of so great a genius, and who left him in the lurch, what will they say, what will they think, on seeing him so gloriously revenged after his former failure! They have only one word more to say, *I do bite my thumb*, as the Capulets said to the Montagues.

(To be continued.)

THE HANDEL FESTIVAL.

It is always around the second day of the Handel Festival—or "Selection Day," as it is called—that the interest of musicians chiefly centres. For however admirable the popular enthusiasm for "The Messiah" may seem, there is yet a mass of the Saxon master's works which is utterly unknown to the public, and with which musicians themselves are but slightly familiar, and it is in the discovery and presentation of these that the Festival does most service to the cause of art. It can hardly be claimed, however, that on the occasion immediately under notice any very valuable additions have been made to the Festival repertory. The chorus had but little to do, although two at least of its contributions were among the most interesting items of the programme. We refer more particularly to the "Calumny" chorus from "Alexander Balus," and "Ye tutelary Gods," from "Belshazzar," each of these being given with magnificent breadth and force. Nor is less favourable criticism deserved for the rendering of the "Coronation Anthem" and of "Wretched Lovers," the final part of which was, in especial, sung with admirable accuracy of attack. The solos far outnumbered the choruses, and included several pieces which, though known to amateurs, were new at these concerts. Almost the whole body of soloists appeared, and it was, therefore, hardly wonderful that so large an audience assembled to hear, or rather to look at, each singer. Mdme. Albani sang "Let the bright seraphim" in her most brilliant style, Mr. M'Grath playing the trumpet obbligato. "Lascia ch' io pianga" fell to the lot of Mdme. Trebelli, who made the utmost of the pathetic air. Mdme. Nordica, who made her first appearance at these festivals, sang "So shall the lute and harp," from "Judas Maccabæus," with much grace, the florid music of which was given with the greatest clearness, and the same lady also gave "Hush, ye pretty warbling choir," which, not less than her "wreathed smiles," won much approval. Credit should also be given to Miss Emily Squires, a young singer who joined Mdme. Nordica and Madame Trebelli in "See the conquering hero comes." Mr. Edward Lloyd sang "Love in her eyes" and "Call forth thy powers," in his best style. "Total Eclipse" and "Waft her, angels," were interpreted with much dignity and expression by Mr. Barton McGuckin. But again it is to Mr. Santley that the chief vocal honours must be awarded. In "Honour and arms" our great baritone achieved a second veritable triumph of art, overcoming the acoustic difficulties of the place with magnificent success. The orchestra gave an admirable performance of the overture to the "Occasional Oratorio."

* Janin rather unjustly alludes to Duprez.

which was redemanded by the audience, nor should mention be omitted of Mr. W. T. Best's rendering of the organ concerto, No. 7, in B flat. The final day of the festival was occupied with the performance of "Israel in Egypt," when the largest audience on record assembled, amongst the constituents being Mr. Gladstone, who came presumably in the hope of forgetting the woes of Ireland in the recital of the more distant, if more appalling woes of the Egyptians. As might have been expected, the splendid volume of choral sound did its best work in the grand double choruses of "Israel," which afford the greatest scope for the style of singing which proves most effective in the Crystal Palace. These choruses recount an epic rather than a personal history, and give voice to a nation's sorrows, and a nation's triumphs, and this tale could scarcely be told in any more emphatic and graphic way than by the employment of so vast a chorus. A work so thoroughly known to all amateurs does not call for detailed comment. The chorus gave all possible effect to "The horse and his rider" and the "Hailstones," the latter chorus being encored, as indeed was scarcely unnatural. In "He sent a thick darkness," not less than in the choral numbers already mentioned, were the all but perfect intonation, the resonance, and the fire of the singers under Mr. Manns's guidance, made apparent. Amongst the soloists, Mr. Lloyd was certainly the most successful, giving "The enemy said" with magnificent effect. Mdme. Patey renewed her success with her solos, and Mdme. Valleria, in Miriam's song of triumph, was at her best. Miss Annie Marriott, Messrs. Bridson and Brereton completed the number of soloists, the lady especially singing with great simplicity and pathos. At the close of the festival Mr. Manns was the recipient of an ovation which, complete as it was, was but an adequate recognition of the service which the conductor has rendered throughout an arduous week. That the festival has been from the financial, not less than from the artistic point of view, entirely successful, will be seen from the subjoined statistics, which show the attendances at the festivals of 1885 and 1888 respectively.

	1885.	1888.
Rehearsal day	17,788	18,844
"Messiah"	22,721	22,522
Selection	22,165	21,249
"Israel"	22,763	23,722
	85,437	86,337

ROYAL NORMAL COLLEGE FOR THE BLIND.

The Fawcett Memorial playgrounds at the Royal Normal College and Academy of Music for the Blind at Upper Norwood were recently opened by Mr. Mundella, M.P., in the presence of a large number of the friends of the institution. The memorial address was to have been delivered by Mr. Leslie Stephen, who, however, was prevented by illness from being present. The first part of the proceedings consisted of an inspection of the physical exercises and amusements which play so important a part in the system of education pursued at the College. These included gymnastics, roller skating, swimming, cycling, rowing, rope-skipping, and swinging, and the training which the pupils had received, together with their facility in performing all these exercises, excited much comment and admiration.

A meeting, at which Mr. Mundella presided, was subsequently held.

The Chairman in the course of his speech said that if the spirits of the departed were conscious of what took place in this world, he could not help thinking Fawcett was rejoicing with them that day. No man who was ever afflicted with blindness had greater courage, moral as well as physical, a keener sense of enjoyment, or took his exercises with a greater zest than Fawcett. There was nothing nearer to his heart than that the blind should have as great opportunities of physical enjoyment as those which he enjoyed, and as those which were offered in the name of Fawcett that day to the students of the Royal Normal College for ever. He rejoiced that Dr. Campbell had come across the Atlantic and given them the benefit of his wonderful skill and energy in the education of the blind in England. That institution, which began with two students

only 16 years ago, and at a time when, to use Mr. Fawcett's own words, only 1 per cent. of the blind in England were able to earn their own living and in the enjoyment of independence as compared with 50 per cent. in America, that institution which had now between 160 and 170 students, owed its marvellous results to the admirable courage and power of its principal, Dr. Campbell. It had been his (the chairman's) duty to investigate all the best blind schools of Europe, and, excellent as the German schools especially were, he believed one need not go from home to see the best example of a blind institution that could be found in Europe; it was there, on that spot. For physical education there was no blind school that he had ever seen which possessed the same advantages as that school. The noblest charity was that which helped people to help themselves, and that institution had made many self-sustaining, self-reliant, and independent; it was turning out excellent teachers and trainers of the blind, and what had been accomplished by their means already was most encouraging and almost marvellous. He had examined blind women who were now teachers in London Board schools, teaching the blind, and the testimony had been given to him by members of the London School Board, and all the evidence tended to show that no one could teach some things to the blind, as well as the blind themselves. The worst thing that could be done for a blind child was to regard it as a helpless invalid; that was the tendency of many mothers of blind children, and it was the trained blind person who could most successfully prove the fallacy of that opinion. That institution had given a tone to every blind institution in the country. Other institutions began now to learn that to mew up the children in blind asylums was, as Mr. Fawcett had said, little better than putting them in prisons. The children must be taught to do all that people with sight could do, and to do it with courage and self-reliance. He hoped the Commission on the Blind would take care that no blind child should escape from tuition, or be deprived of the advantages which an institution like the Normal College presented. (Loud cheers.)

Sir Lyon Playfair said that among the uneducated blind there was a great deal of apathy, and that apathy often amounted to despair. But among the intelligent blind there was none of that apathy or despair. It was by improvement of the health of the body that they were able by the help of their teachers to get over the disability and to become good and useful citizens. It was the attention given to the health of the body which enabled that institution to be such a remarkable one. It was a grand beginning, enabling every other blind institution to do something in the same way. (Cheers.)

Mr. Mundella then declared the Fawcett Memorial to be open.

Dr. Campbell (the principal) and other speakers also addressed the meeting.

Hert Week's Music.

THIS DAY (SATURDAY).

"Carmen"	Royal Italian Opera, Covent Garden	8.30
Mr. Ralph Stuart's Chopin Recital	Princes' Hall	3
Signor Palmeiri's Concert	Marlborough Rooms	3
Signor Cristofaro's Mandolin Recital	Steinway Hall	3

MONDAY.

"Faust"	Royal Italian Opera, Covent Garden	8.30
Richter Concert	St. James's Hall	8.30
Mr. Isidore de Lara's Concert	Opera Comique	3.30
Signor Villa's Concert	Collard's Rooms, Grosvenor Street	3
Mdlle. Bartkowska's Concert	Steinway Hall	3

TUESDAY.

Royal Italian Opera	Covent Garden	8.30
Mr. C. Wade's Concert	Prince's Hall	3

WEDNESDAY.

Nicolai's "Merry Wives of Windsor," by Students of the Royal College	Savoy Theatre	2
Messrs. Ludwig and Whitehouse's Concert	Princes' Hall	8
Mr. Raphael Gordon's Concert	Steinway Hall	8

THURSDAY.

Royal Italian Opera	Covent Garden	8.30
Mr. Harry Williams' Concert	Steinway Hall	3
Mdlle. Jane de Vigne's Concert	27, Harley Street	3

FRIDAY.

Signor Aramis' Concert	Steinway Hall	8
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The Organ World.

ON MUSICAL OBSERVATION.

By CHARLES JOSEPH FROST, Mus. Doc., Cantab, F.C.O.

It is surprising sometimes to find the lack of this in people who have studied music, or practised it in some way or other for years. They will go on in their groove, in such a straightforward and mechanical way, that they never get out of it. If the piano is the instrument upon which they bestow their time, they do it frequently with great zeal, in one direction only, forgetful of the advantage it would be to their playing if they were to expand their minds in other directions, and cultivate their musical perceptions. They should never attend concerts or musical performances without hearing this in mind, or else they get into a way of listening which gives them no educational benefit; whereas every piece performed ought to be of considerable service in sharpening their perceptions, and teaching them something. The attention should be so concentrated upon it, that outward things do not distract it. The first thing that should be settled in a listener's mind at the commencement of a performance, is the pitch and key. Where analytical programmes are available, great helps are afforded towards this; but a listener who desires to school himself to musical observation, should first of all try himself, and decide what he thinks the key is, and then verify or correct his assessment of it by means of such programme. He must expect to find a little difficulty at first in settling such a point, for it is only one here and there who does such things intuitively, but the many may by degrees be guided to a knowledge of this; though, perhaps, in early stages it may result in being only near the mark, and not quite exact. As in most other accomplishments, larger practice will be necessary for this. The melodies of the different strains might then be followed in such a way that their real notes are pictured to the mind as they appeal to the ear. This cannot of course be accomplished at once, and therefore such students as have had some kind of preliminary practice at such things will take to it the quickest; but even those that have had none, could follow a strain in part, and so determine one or two of its notes. The difficulty they find is, that, while they are thinking this out, the music goes on, and that they cannot follow the new, while reasoning out the old. Better that some should thus escape notice than that the whole should be heard, and none of it thought out. Every accomplishment must be commenced in a small way, and have the larger points brought on by degrees, and it is the same with the subject at present under consideration. For, if a student attempted to think out the whole thing at once, having had no previous practice, or experience, in this direction, the result must inevitably be failure. Having attained some practice in picturing out the melodies he hears, a student might try to follow the bass, which is perhaps next to the treble, the most ready for early efforts to trace. The outer parts are naturally easier to follow than the inner ones. Their position causes this, for the outside parts make the most impression, especially upon untutored ears. When a certain facility has been obtained in this way, in tracing the more prominent melodies, and thinking them out as they would look on paper, the harmonies might then begin to receive a little attention. Certain chords in ordinary use will be recognised almost immediately, by the frequency of their recurrence, and their familiar effect.

Others will give the listener more trouble to determine, but on that account should be persevered with, so as to be mastered and made available thoughts. A student should further try to follow the form of a composition which is being listened to, by determining what is first subject, what is second; then tracing their development and reappearance in the reprise. This may even be done by those unable to picture the notation of the music; and so, in a way, stands apart from that accomplishment, but they can be linked together, and a man is not a thorough musician who has not schooled himself to follow and picture both the music and the form at the same time.

Further experience towards this end may be obtained by practising writing from memory, and this should form part of

the curriculum of all harmony classes. To some even brilliant players, and perhaps cultured musicians up to a certain point, such a task would puzzle them, not so much from inability to do it, as from want of practice at it. Such, if asked to write out such a simple, well-known tune as "God Save the Queen," "Home, Sweet Home," or "The Last Rose of Summer," would produce something that would caricature it almost beyond recognition, by reversing accents, wrongly barring it, putting incorrect time values, misjudging intervals as large, or larger than a third, and the like. And yet such people know those tunes well enough, as their singing or whistling of them might be made to prove, but, though expert players, they cannot possibly think out anything they know.

Without this accomplishment can such as these ever become efficient teachers? I trow not. For how would it be possible for such to show a pupil right when they cannot themselves say what is wrong? If a pupil does wrong in this way a teacher ought to be able to say what notes were played instead of the correct ones, or he is not worthy of his work. Such a half-competent person would never be able to read and understand music that he could not play, for he is unable to tell what it will sound like without hearing it. To such the full scores of the great masters must ever remain sealed books, except on such occasions as they may be able to attend a performance of them. They are thus finger musicians, not head musicians, and perhaps this class embraces the larger proportion of those who in the present day learn to play. In our every-day bread and butter world, people, when they want to learn to play the piano, take piano lessons; or the violin, then violin lessons, which is, of course, the proper thing to do, as they could never do either without it; but it should not be the end—all of their efforts, for while they are doing this they should at the same time try to raise their musicianship in various ways, that already talked of being one that should come in for a fair share of attention. We have not yet arrived at that stage when special lessons should be given in this subject, but teachers in harmony classes might do a great deal by giving this subject sound attention in their class time. They might play or sing matter to be written by dictation, which, though necessarily simple at first, might soon be elaborated. They should cultivate their pupil's perception of the movement of notes that are listened to, their time, and lastly, their accentuation.

Such exercises, to be thorough, and not to be overtaxing, might embrace these subjects separately before they are attempted all in one exercise. This method is found convenient in singing classes also. First, for the movement of notes, it would be well that the practice be all in conjunct work in the first stages, so that the pupil's ear may be trained by degrees to perceive the ups and downs or stationary character of the notes dictated, without being puzzled to assess intervals larger than a second. Indeed it would be most unwise to pass on to this till the first is thoroughly mastered. The certain judgment of intervals longer than a second will be much more difficult, and so require considerable practice; and it will be thus seen that if the pupil is bothered with the assessment of time also, that it is almost a hopeless task in the early stages, therefore it would be well that all such dictation exercise up to this point should be in notes of the same length throughout.

It is only when that is mastered that time exercises should be considered, and these, for the same purpose of presenting but one difficulty at a time, it would be advisable to have all upon one note, or upon one or two only. The question of accentuation might then be approached, and this is one upon which a good deal of time may have to be spent, for to those not accustomed to take notice of such things, it takes considerable time to use themselves to an observance of them. Such dictation work as has been here alluded to, would be found very beneficial to musical students generally; more particularly to those who want to cultivate and improve their faculty of musical perception. Those who had worked at such things would find on attending performances that their mind began to be exercised directly the music began, and that almost intuitively they would begin to picture the notation of the music as the performance proceeded. If those who possess this gift of hearing with their mind's eye, and seeing with their ears (as the late John Hullah so aptly put it),

were asked how they came possessed of this faculty, they would acknowledge that they had no special training for it, but that it was of slow growth and came chiefly from attending concerts, and of attentive listening and thinking of music, whenever and wherever they could hear it.

The faculty once acquired, though really indispensable to a musician, is not of necessity also a thing of bliss upon all occasions. In the case of imperfect performances, there is more sense of annoyance to the one so trained, than to one whose musical perception was less acute, for his mind asserts with redoubled force all the imperfections which the ear alone troubles the other by. Still the advantages to a musician so far outweigh the disadvantages, that he will be to blame who does not exercise himself to musical observation on every available opportunity.

ORGAN RECITAL PLAYING.

XVI.

To what extent Handel kept the harpsichord in view as the alternative solo instrument is a matter of no consequence, as the harpsichord has disappeared; most probably he only contemplated performance on that medium for home solo use, and intended the concertos to be publicly played on the organ—that is, the sets originally named for that instrument. The perspicuity and dignity of these works as originally scored for orchestra and organ are truly remarkable, and must be heard to be realised, as the eye of even the practised musician cannot realise the power and richness of the music by a mere inspection of the scores. It is as though a master of acoustical science had laid out the harmonies with a profound knowledge of a *multum in parvo* method of composition. This power is rare, and seems only the gift of great and experienced writers. Beethoven, for instance, displays the faculty with frequent success. Those who are willing to trust the master's effects and can play with courage, decision, and clearness, will be rewarded in presenting Handel's concertos with orchestral accompaniments. However, in most instances they can only be given as solo organ pieces. In their way they demand careful study. It will not suffice to regard the orchestra as doing mere *tutti* or *ritornel* work, and so to assign the orchestral sentences to the great or any given manual. It would be extremely interesting to know how the composer himself registered for the organ or solo passages. Many of them are well written for the upper octaves, and so seem to be intended for bright eight, or eight and four feet stops. One might even venture to suppose the *piano* passages as specially fitted for the fiddle G swells of the period; this remark, at any rate, would seem to have some force as regards the more expressive and certain recitative and *cadenza* periods. There appears, however, no information with regard to the construction and capacity of the certainly small, and most probably very limited organs. Handel played upon with the orchestra, and the swell was still something of a luxury in the first half of the last century; even the echo organ, the predecessor of the swell, was not always to be found on small instruments, and an organ of two manuals would seem to have been—unlike such instruments of our day, which have almost invariably great and swell—built most frequently with great and choir manuals. Before leaving this portion of the subject, it will be well to say a few more words regarding typical passages and their adaptability for illustration, in accordance with the genius and powers of the modern organ.

E. H. TURPIN.

THE INFLUENCE OF THE RENAISSANCE ON MUSIC.

II.

Speaking of Giorgione, the youthful inaugurator of the great Venetian School of colour, of whose work so little now

is left to us, Mr. Symonds says, "In his drawings he models the form without outline by massive distribution of light and dark. They suggest colour, and are indeed the design of a great colourist who saw things under the conditions of their tint and tone." And of Titian he says, "Titian gave to colour in the landscape and the human form a sublime yet sensuous poetry no other painter in the world has reached." And of Tintoretto and Veronese he says, "The imagination of Tintoretto is too passionate and daring; it scathes and blinds like lightning—the sense of splendour in Veronese is overpowering and pompous. His domain is noonday sunlight ablaze on sumptuous dresses and Palladian architecture." But why should I strain to prove this premise? Do we not know that Titian and Veronese were the apostles of colour? Do we not know that the Venetian school of the 16th century was the school of colour?

The Venetians rejoiced in their civic pageants and in their civic services in the church of St. Mark, and the influence which their architecture had exerted upon their painters, their painting exerted upon their musicians.

Willaerts, one of the many celebrated musicians who, during the 15th century, emigrated from the Netherlands, was their organist and director of music during the early part of the sixteenth century. And he was the first to substitute in vocal writings for the strict movement of the separate parts, which may be fitly compared to drawing, certain broad harmonies for harmony's sake, giving a colouring which must have delighted the ears of the Venetians, whose eyes were already satiated with the gorgeous colours of Tintoretto, Paul Veronese, and Titian.

Naumann, in his history of music, a translation of which has been recently published in England, with valuable additions by Sir Frederick Gore Ouseley, has suggested that Willaerts obtained this idea from the fact that there were two organs opposite to each other in the Church of St. Mark—that the choir, therefore, got divided into two halves, and that this gave scope for the treatment of the chorus in the form of a double chorus, which, he says, Willaerts was the first to adopt, and which naturally tended to the use of broad harmonies.

This may very possibly be the case. It is not unnatural that an accidental arrangement of the organs in the church may have been seized by a genius as a means for obtaining a particular effect. But I think that Naumann has missed the real point of the *renaissance* and the influence on music of the other arts which had already undergone revival, for he says elsewhere (Vol. II, p. 767), "The musical *renaissance* dates then from the era of the six great composers," Bach, Gluck, Handel, Haydn, Mozart, Beethoven. Thus he places the *renaissance* in Germany instead of in Italy, which was ever the home of classical thought, and in time he places it in the eighteenth century, which is too long after the real *renaissance* to be reasonably connected with it. While admitting the possibility of the accidental discovery of an effect as stated by Naumann, I cannot help also seeing in the harmonic effect itself of the double chorus something more than an accident, something for which the musician may have been searching long—the colours of the pigments in the Venetian pictures, the colours of the marbles in the Venetian architecture, and even the reflected colours of the sky in the Venetian lagoon.

That this first indication of a new departure should have been shown in Venice, is interesting in more ways than one. I have shown the interest which attaches to it as the introduction into music of colour in the midst of the great Venetian school of colour in painting. Then it is interesting historically, in connection with music itself. Giovanni Gabrieli is an important name in the history of the Venetian school of music. As he was only five years old when Willaerts died, he cannot have been directly influenced by the great old Netherlands master; though, as a child, he may have been taken by his

uncle to hear Willaerts. The uncle was a pupil of Willaerts, and ultimately succeeded him at St. Mark's, and was the master of Giovanni Gabrieli. Giovanni Gabrieli developed the harmonic colouring invented by Willaerts, and his writings include compositions for three choirs, showing that if the two organs of St. Mark's suggested to Willaerts the possibility of using two choruses for harmonic colouring, it happily did not suggest to Gabrieli the impossibility of using more than two choruses. But it seems that Gabrieli developed the principal of colouring in other ways. He used instrumental accompaniments more largely than his predecessors, and his modulations are so advanced that in Sir George Grove's dictionary it is stated that "in this respect he may be called the father of the chromatic style." One of Gabrieli's pupils was Heinrich Schütz, and this is what he says of his master:—

"I served my first year of apprenticeship under the great Gabrieli. Ye immortal gods, what a man was that! If the ancients, so rich in expression, had been acquainted with his powers, they would have placed him above the Amphions, and if the Muses had been inclined to enter the marriage state, Melpomene would have desired no other husband than he, so great was he in his art." Observe that language could not be more thoroughly imbued with classic thought than is that of Schütz.

Schütz, while in Venice, lived with his master, Gabrieli, and his master bequeathed to his favourite pupil his signet ring. How interesting is this emblem left by the donor to one whom he had selected as worthy to succeed him. How little did Gabrieli know of the magnitude of the bequest he was making.

Schütz returned to Germany, bearing with him the magic signet ring, and from that moment the ascendancy in music passed from Italy to Germany. There were many great Italian composers yet to be born, but not one who could be compared with the mighty geniuses soon to spring from the Teutonic soil.

Schütz thus forms the chief connecting link between the Italian school and the German school. He also carried harmonic colouring further than his predecessors. There has recently been discovered a setting by him of the 150th Psalm for four choirs, with very original orchestral effects. Moreover, he is closely connected with the *renaissance*, being the first German who composed an opera. The subject was of course classical, "Daphne." Schütz carried the dramatic style into sacred music in a manner which distinctly anticipates the work of Bach. Besides the peculiar dramatic effect in Bach's music, on which to enlarge now would involve too long a digression, his Passion music and some of his church cantatas were, as we all know, written for two choirs, each accompanied by its own orchestra; and these were stationed on opposite sides of the church, as at St. Marks, in Venice. Thus the great double choruses of Bach, and, I might add, Handel's "Israel in Egypt," are the direct development of the colour compositions of Willaerts and the Venetian school.

Finally, it is interesting that this first feeling of *renaissance* should have been shown in Venice, because Venice was for a long time the home of the opera.

The real change effected by the *renaissance* in music was, of course, the discovery, if I may use the word, of the musical drama or opera. In referring to this in detail, a word of apology is necessary if I appear to be labouring on a part of my subject with which many of my audience are probably better acquainted than myself. But I must go into it to show that the change in music was of a piece with the change which had taken place in every other art. The mode of thought passed away from the abstract ideas of God and of another world to the concrete beauty of Nature and of the things of this world. Worship became less in influence, and realism became greater. In painting, for example, the pictures of the *renaissance* depart from the idea of a virgin and an infant Saviour, and become those of a mother and a child. Men painted real life from real

models; the absolute copy of living man replaced the conventional treatment of the mediæval saint. Men wrote sonnets instead of hymns, and in everything the worldly influence of realism began to displace the fancies of the imagination.

(To be continued.)

THE COLLEGE OF ORGANISTS EXAMINATION.

A paragraph of the calendar of the college reminds those interested that the half-yearly examinations are again at hand. Candidates should send in their names on or before July 10th. The F.C.O. Examination will be held as follows:—Paper work on July 17th in two sections, from 10 to 1.30 and from 2.30 to 6; organ playing tests will be taken in rotation on July 18th and 19th; each candidate will attend on the particular day and hour appointed. The A.C.O. paper will be similarly worked on July 24th, in sections, from 10 to 1.30, and from 2.30 to 6; and the organ playing will be performed by rotation on July 25th and 26th. The Diploma Distributions will take place after each examination, that is on July 20th and 27th, at 11. The examiners, six for each examination, are, as before, men of the greatest reputation and highest position in the organ playing, and theoretical departments of the art.

THE STAINER DINNER.

The committee organised to make arrangements for the dinner intended as an expression of public appreciation of the great services rendered to the art by Sir John Stainer and congratulation upon the honour bestowed upon him by the Queen, has gained the addition of several distinguished names during the past week. A complete list will be published presently. By a much to be regretted mistake, the Royal College of Music was not mentioned as one of the great institutions represented on the Stainer Dinner Committee. Those who read the list of influential names given, would, however, observe that the Royal College was very strongly represented; some seventeen to twenty gentlemen named being connected with that important institution. It is pleasant to offer this explanation, and to point out the kindly interest taken in the matter by these gentlemen; especially remembering Sir John Stainer's valuable and distinguished labours at one time as Principal of the National Training School, the forerunner of the Royal College of Music. The gratifying announcement is made that Lord Herschell will preside at the dinner to be given in the Whitehall Rooms, at the Métropole Hotel, at 7.30, on July 17th. The tickets, 25s. each, may be procured of the Hon. Sec., Mr. E. H. Turpin, at the College of Organists, or of Mr. A. H. Littleton, Hon. Treasurer, 1, Berners Street.

RECITAL NEWS.

WESTMINSTER ABBEY.—The Jubilee of the Coronation of H.M. the Queen was fitly celebrated on 28th June, when there was a festival service in the nave, with collection amounting to £250, in aid of Westminster Hospital. Order of service included, March from the "Occasional Oratorio," Handel; The National Anthem, with additional or alternative verse, by C. N. Skeffington; Psalm 20 (5th tone, 2nd ending, arranged by Dr. Bridge; Anthem, "Hosanna to the Son of David," Orlando Gibbons (sometime Organist of Westminster Abbey, died 1625); "Te Deum" (Dedicated to H.R.H. the late Prince Consort), Berlioz; which, with its imposing instrumental and choral effects, produced a great impression; "Coronation Anthem," Handel; and "Amen," Dr. Stainer. The Bach Choir, Members of the Cambridge University Musical Society, and the choir and orchestra of the Royal College of Music took part, in the service, in addition to the choir of the Abbey, and the children of the Chapel Royal, St. James's Palace. The music was under the direction of Dr. Bridge, Organist of Westminster Abbey. Dr. Stanford, conductor of the Bach Choir, conducted the "Te Deum," the fine obligato organ part being admirably played by Dr. Bridge. It is unnecessary to say the music was admirably rendered.

PETERBOROUGH.—A contemporary observes: "Lincoln and Peterborough have joined hands in the inauguration of a triennial musical festival similar to that of Gloucester, Worcester, and Hereford. It is hoped that the neighbouring dioceses of Ely and Southwell will also join the amalgamation. In that event each city would have a festival in its

turn. According to existing arrangements Peterborough introduces the new *regime*, Lincoln will follow with a festival next year or the year after, and then each will hold musical gatherings after the lapse of the respective triennial periods. Connected with the Peterborough Choir alone triennial festivals have already been held, and the years 1882 and 1885 witnessed such successful gatherings as to warrant the present extension. On the first of those occasions the pieces rendered were Haydn's "Creation," and selections from the "Messiah" and the "Elijah," and the principal soloist was Madame Marie Roze. In 1885 Mendelssohn's "Elijah," Spohr's "Last Judgment," and Mendelssohn's "Hymn of Praise" were the selections. At the recent festival Peterborough Cathedral was crowded by clergy and laity. In the lack of chancel, which is now in course of restoration, the choir were accommodated in side galleries at the eastern end of the nave. With the band, the performers constituted a body more than 300 strong. The chorus consisted of the Cathedral Choirs of Peterborough and Lincoln, and contingents from the choral societies of Peterborough, Northampton, Leicester, and Market Harborough. The leader of the band was Mr. Val Nicholson; the organist, Mr. C. Hancock, Mus. Bac., F.C.O. (St. Martin's, Leicester). The principal vocalists were Miss Anna Williams, Miss Lena Little, Mrs. J. Stott, Mdle. Seegers, Mr. C. Banks (Hereford), Mr. Dunkerton (Lincoln Cathedral), and Mr. Grice (St. Paul's Cathedral). The conductor was Dr. Hadyn Keeton, F.C.O., organist of Peterborough Cathedral. The programme was in the afternoon Mendelssohn's "St. Paul," and in the evening that master's "Lobgesang" and Rossini's "Stabat Mater." With the text of the "Stabat Mater" a liberty was taken which the impulsive Rossini might not have relished. The Dean of Peterborough had altered the text, invoking Christ instead of allowing the appeal to be made to the Holy Mother, according to the original.

At the re-opening of Kirkheaton Church (Yorkshire), Mr. W. C. Ainley, Mus. Bac., gave a recital on the new organ. His programme, well performed throughout, included a Meditation by Chipp, Bach's well-known Fugue in E flat, and a "Recessional March" of his own, composed for the occasion.

At the re-opening of the organ of St. John's Church, Alloa, on Sunday last, Mr. F. W. Smallwood, A.C.O., gave a recital which was listened to by a large congregation, the selection consisting of works by Handel, Mendelssohn, Lefebure Wély, Braga, and Guilman. The organ has undergone a thorough repair, which has been done to the satisfaction of all by Messrs. Forster and Andrews, of Hull.

HIGH WYCOMBE.—A recital was given on the organ in the Parish Church by Mr. J. G. Wrigley, F.C.O., Mus. Bac. Oxon., on the 25th instant. The following formed the programme:—Sonata in B flat, No. 4 (Mendelssohn); Air, with variations (Haydn); Berceuse (Gounod); "The Lost Chord" (Sullivan); "But the waters overwhelmed their enemies," "Israel in Egypt" (Handel); Marche Funébre et Chant Seraphique (Guilmant); Dead March, "Saul" (Handel).

GODALMING PARISH CHURCH.—Programme of recital given on June 20th, by F. de G. English, Esq., A.C.O., assisted by H. T. Tiltman, Esq., F.C.O., and O. Haenni, Esq. (Violin). Allegro Moderato in A, Smart; Andante and Allegretto (Sonata IV.), Mendelssohn; Cavatina (Violin, Mr. Haenni), Raff; Nocturne in F minor, Chopin, Mr. Tiltman; Andante (Violin Concerto), Mendelssohn; Sonata in D minor (First Movement), Guilman, Mr. Tiltman; Two Pieces for Violin, Corelli (Violin, Mr. Haenni); Prelude in A, Smart; Sonata VI. in D minor, Mendelssohn.

BURY ST. EDMUND'S.—At St. Mary's Church a performance of Dr. Stainer's sacred cantata, "S. Mary Magdalen," was given, with orchestral accompaniment, on June 14th. The principal vocalists were:—Madame Lita Jarrett, Miss A. E. Snape, Rev. A. W. Ivatt, and Mr. Frederick Pattle. Leader of band, Dr. Henry; organist, Mr. George C. Richardson, organist of St. Augustine's, Highbury; and conductor, Mr. T. B. Richardson, organist and choirmaster of S. Mary's. After the cantata, Mr. G. C. Richardson played Prelude and Fugue in A minor (Bach); Berceuse (Dellbrück); 2nd Sonata, last movement (Mendelssohn); Offertoire in A (L. Wély); and "Marche Pontificale" (Lemmens).

DULWICH COLLEGE.—On Founder's Day, June 23rd, Mr. W. H. Stocks gave a recital on the organ in the Great Hall. Programme:—March, "Die Meistersinger" (Wagner); Adagio Cantabile in D (Dr. E. J. Hopkins); Minuet in C (Smart); Prelude and Fugue in G (Mendelssohn); Bridal music, "Lohengrin" (Wagner); March in G (Smart).

Notes.

At one of the churches at Modena a new Mass by Signor Trebbi has been performed. The Mass was generally admired, and is another token of the revival of ecclesiastical music in Italy, where church and organ music has been rapidly advancing of late years.

Herr Hermann Sander, the organist of the Johanniskirche, at Leipzig, died on May 22nd, at the early age of 35 years.

The Nonconformist Choir Union held a festival service in the City Temple on Tuesday last. The conductors were Messrs. E. Minshall and F. G. Edwards.

Gounod was lately at Rheims to direct the rehearsals of his fourth solemn Mass in the Cathedral of that city. The Mass, composed for the occasion of the Beatification of Father De la Salle, the founder of the Ecoles Chrétiennes, was to be performed on June 24th. Besides the Mass M. Gounod has composed a "Te Deum" for organ, soli, chorus, and harps.

It is most gratifying to hear that Sir John Stainer's health is said to have improved since his retirement from some of his more pressing labours, and it is hoped that his sight may be improved by rest.

Dr. Fisher's new work, "The Musical Profession," deals with such topics of interest to the organist as: Musical performances in church, the legal position of the Organist, the Choirmaster, the Organist and Vicar, Examinations, Diplomas, and the College of Organists and its work.

Mr. J. F. Barnett writes to the *Musical Standard*:—"It may not be out of place for me to give my reasons for not having employed the organ in the church scene of my Pastoral Suite at the recent performance of the work at the Philharmonic Concerts. The organ, although used in conjunction with orchestra and chorus in oratorio and cantata, is, perhaps, too distinctive in character to be used as an orchestral instrument. The most available effect would undoubtedly be to couple the pedal notes of the organ with the double basses; for although the soft diapason of the organ may be successfully imitated by a combination of orchestral instruments, as Beethoven has accomplished in one of the orchestral episodes in the finale of the Choral Symphony, there is no orchestral instrument which resembles the sublime pedal note of the organ. As, however, the organs in most of our concert-rooms do not possess pedal stops sufficiently refined in character, I resolved to rely entirely on an orchestral effect, not, indeed, to imitate the king of instruments, but rather to suggest 'to the imagination distant organ music.'"

On June the 22nd, Dr. Stainer entertained the vicars and assistant vicars choral of St. Paul's Cathedral at dinner at the Albion Tavern, on the occasion of his farewell. Dr. Stainer was asked to accept the gift of a picture by C. J. De Lacy, in memory of old times.

The troops in garrison at Exeter attended service at the Cathedral recently, accompanied by the band of the 1st Battalion Devonshire Regiment from Aldershot, which had been at Exeter during the past week. The band was used throughout the service instead of the organ. It is to be regretted that experiments are not oftener made in the way of using organ with military bands upon such occasions. Most likely in this, as in other cases, the pitch question made such union impossible.

In a suburban paper "One who Hates Hypocrisy" attributes to the "meddlesome matties" of the Church Council of St. Mary's, Hornsey, an impoverished choir and some organ troubles. Probably there are two sides to this story.

The new Birmingham Town Hall organist will be Mr. C. W. Perkins, of St. Michael's, Paddington.

Mr. Walter B. Gilbert, F.C.O., organist of Trinity Church, New York, recently received his well-merited Mus. Doc. degree at Oxford. Mr. Gilbert is a native of Exeter, and was formerly on the cathedral staff there. Sir F. Gore Ouseley presented him for his degree. His "exercise" was rendered in grand style in the Sheldonian Theatre. It is entitled "Thanksgiving and Praise," and was composed nearly twenty years ago.

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, July 10th, Meeting of Examiners; at 8; on the same day the library will be opened from 7 to 8. July 14th, Council Meeting at 8; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Candidates should send in their names, with fees, on or before July 10th. Every information may be obtained on application. Other arrangements and particulars will be duly announced.

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IMPORTANT NOTICE.

The Half-yearly Subscriptions to **THE MUSICAL WORLD** should be renewed this week.

The Musical World.

LONDON: SATURDAY, JULY 7, 1888.

"BY DESIRE."

In these two little words, by means of which extra prominence is occasionally given to certain items of a programme, many concert-goers of a speculative turn will no doubt have found material for rather interesting *entr'acte* reflection. Looking around the audience, some of whom will perhaps seem to be conning the pregnant announcement for the first time, the first question likely to exercise their mind is "by whose desire?"—a question generally enshrouded in as much obscurity as is the identity of those mysterious individuals who are in the habit of exasperating the impecunious by their attempts to doctor bruised consciences, in many cases no doubt scarcely worth so extravagant an outlay, with plaisters of bank-notes forwarded to the Chancellor of the Exchequer. Thoughtful inquirers also will not fail to notice slight variations in the wording of the formula that may be taken to express certain degrees and subtle shades of meaning, comprehensible only by the experienced. Even as Mr. Tom Taylor used to claim, in connection with his plays, altogether different interpretations for the phrases "original," "new and original," and "entirely new original"—by the use of the latter alone, if we remember aright, would he allow himself to have been committed to an assertion of absolute originality—so have we here "by desire," "by special desire," and "by unanimous desire." From the two first expressions but a vague notion can be formed of the numerical force of enthusiasts thus anxious to lend a hand in the arrangement of the programme. The request may have been preferred by several persons, or by only one. Allowing our eyes to wander down the rows of stalls, we are fancy free to single out any elderly lady or gentleman nodding to the music with closed eyes, any youth of poetic mien, or maiden whose manner seems to betoken possibilities of gush, as the sender of that missive, scented or otherwise, which has thus succeeded in melting the hearts of those placed in authority. But it will often be a still easier task for the attentive observer to distinguish those who are not likely to be concerned in the matter. If, for instance, the composition selected "by desire" should happen to belong to the school of Wagner or Liszt, there are sure to be among the listeners a few with set faces and an air of mingled boredom and irritation which in themselves would be sufficient to exonerate them from any charge of being accessories either before or after the fact. Longing of a more ardent kind would seem to be indicated in the extended formula "by special desire." Here, again, one is apt to ask "of how many?" Have we to thank several, or only a single individual for the suggestion? Does the desire emanate from the front or from the platform, from the conductor, or a performer, or, peradventure, even from the composer himself? Notions of a more stirring kind may, of course, be associated with the announcement on the bills of "unanimous desire," calling up, as it does, visions of a bursting post-bag, or of a deputation as numerous as the audience itself, if not of a crowded preliminary meeting at St. James's Hall, with one of the concert's most persistent frequenters in the chair, with speeches, shows of hands, and a final resolution enthusiastically carried. There have been occasions within the memory of man when a certain tameness noticeable in the reception accorded after all to a "unanimously desired" performance has had the appearance of something like an anticlimax to all these scenes of excitement and tumultuous demand which may fairly be imagined to have occurred beforehand; but the ways of the public are often inscrutable, and it is quite conceivable after their appetite has been thoroughly appeased by the much longed-for repetition, that the dullness of satiety may occasionally supervene. There is no occasion to point out, however, that the wish to hear for a second time some performance possessed of distinctive features or some new work that has made a favourable first impression, is both a natural one and altogether worthy of encouragement. Those, indeed, who give concerts, are but fulfilling their legitimate functions, while furthering their own interests, when

they readily respond to it. A little time ago, for example, the young violinist Marteau played, and Dr. Mackenzie's "Twelfth Night" overture was given at two successive Richter concerts. Although we may, if we please, amuse ourselves by innocent speculation, with regard to the quarter in which desire for the repetitions in question was first expressed, no one, we imagine, will be inclined to question the appropriateness of those repetitions. Another satisfactory consideration connected with second performances given "by desire," should not be overlooked; in that they supply a much needed antidote to what some complainants in our correspondence columns—who seem, as a rule, to be rather fond of vituperative nick-names—used to dub the "encore nuisance." In this case, at any rate, persons demanding a double portion, show their willingness to give double pay.

ROYAL ITALIAN OPERA.

Mr. Harris, who is the wisest of managers, has shown his wisdom by recognising that in the Handel Festival there was so strong an attraction for the concert-going public, that it was useless to try to allure them to Covent Garden by the presentation of any very startling programme. Consequently the festival week was remarkable only for the production of "The Magic Flute," while—perhaps to allow his public time to recover from their pilgrimages to the Crystal Palace—Mr. Harris has offered nothing more startling during the present week than "Un Ballo in Maschera." This, however, drew a good audience, which indeed is scarcely wonderful, considering the good cast. The book of the opera is perhaps weak, but the genius of Verdi is able to vivify such a plot, and to make of it a strongly and permanently attractive work. The singing of such artists as Mdme. Scalchi, Miss Arnoldson, M. Jean de Reszke, and M. Lassalle is always to be listened to with interest, whatever parts they may play, and the performance of Tuesday derived additional interest from the appearance of Mdme. Rolla. This lady is an intelligent actress and singer, and possesses a voice of good quality in its middle register, though the upper notes are less satisfactory. On the occasion in question she undertook the part of Amelia with considerable success. M. Jean de Reszke, as the Duke Riccardo, who disregards court etiquette in so melodramatic a fashion, sang in his most admirable manner. Mdme. Scalchi played the part of the witch, a part, it may be said, which gives her scope for the display of some of her best characteristics, and of which she took the fullest advantage. Miss Arnoldson was in every way charming as the page, Oscar, singing and acting throughout in her most graceful way. As the husband of Amelia, M. Lassalle was very impressive, his rendering of "Eri tu" being especially fine. The orchestra, under Signor Mancinelli's conductorship, was eminently satisfactory.

On Wednesday afternoon the second operatic concert was given at St. James's Hall by the artistes from Covent Garden, when a large audience assembled. We have called the concert operatic, but though the constituents of the programme were drawn from opera, there was a fair selection of lighter pieces. Amongst the latter it is perhaps permissible to include "Home, sweet home," sung charmingly by Miss Arnoldson, who also gave Eckert's "Echo" song. Madame Albani contributed the Prayer and Barcarolle from "L'Etoile du Nord," in which she won great success, the audience loudly demanding, and obtaining, a repetition. It need not be told with what grace and archness Mdme. Nordica sang the "Jewel Song" from "Faust," and it is sufficient to add that the interpretation by Signor Ravelli of M'hul's "Vainement Pharaon," by Signor D'Andrade of Faure's "Santa Maria," and by M. Edouard de Reszke of the "Infelice" from "Ernani" were amongst the most interesting features of a concert which, of its class, was extremely good throughout.

Concerts.

MR. THOMAS'S HARP RECITAL.

The harp is so inseparably associated in the mind with Wales and Welshmen, that it is no wonder that a large audience assembled on the occasion of Mr. John Thomas's annual grand harp concert. The feature this year was undoubtedly the band of 22 harps, which, under the conductorship of the concert giver, played several of his compositions; in fact, with but few exceptions, a long programme was made up of compositions and arrangements by Mr. Thomas. The instrumental honours of the day fell first to Her Majesty's harpist, who, with unusual modesty appeared but twice as a soloist. It would be but a gilding of refined gold to praise Mr. Thomas here; he is deservedly at the head of his profession. Second in order we must mention Mdme. Clara Eissler; her remarkable command of her instrument being chiefly shown in a grand duet, in E flat minor, for two harps, by Mr. John Thomas. Of the vocalists Mdme. Edith Wynne sang "Kathleen Mavourneen" magnificently. Miss Hilda Wilson was successful also with Wallace's "Fireside song," and Miss Liza Lehmann sang with almost entire perfection of style a romanza from "Otello." A new song, "The maiden and the sunbeam," fell to the lot of Miss Eleanor Rees. Mr. Dan Price, one of our most promising young baritones, and Mr. James Sauvage were well received. The band of harps comprised Miss Adelaide Arnold, Miss Lucretia Arnold, Miss Ida Audain, Miss Barnby, Miss Florence Chaplin, Miss Fanny Davies, Miss Mary Davies, Miss Emily Dixon, Mdme. Clara Eissler, Miss Nellie Gunston, Miss Margaret Hingston, Miss Gwyneth James, Miss Edith Jones, Miss Rachel Phelps, Miss Lizzie Pope, Miss Alice Smith, Miss Viola Trust, Mrs. Thomas Finer, Mrs. Alen Palmer, Mrs. John Thomas, Mr. Edward Williams, and Mr. T. H. Wright.

RICHTER CONCERTS.

The penultimate concert of the season took place on Monday night, when an unusually varied and interesting programme was presented. One of its most important features was the closing scene from the first act of "Siegfried," in which Mr. Edward Lloyd took the chief part. Without the aid of stage accessories, this part presents formidable difficulties to the singer who would not only render it in a technically perfect way, but also make the scene intelligible to a concert-room audience. Both of these objects were accomplished by Mr. Lloyd, who interpreted the beautiful music in his most admirable manner, and who is to be congratulated on having added this to his Wagnerian repertory. Mr. William Nicholl was Mime, and both singers were enthusiastically recalled. A Concerto in F minor, by Bach, was a novelty to Richter audiences, and proved a very interesting work. The solo violin part was played by Mr. Ernest Schiever, who is the able leader of the Richter Band, and who acquitted himself of his task in a very laudable way, his tone being uniformly good, and his execution not less satisfactory. The overture to "Oberon" and Mendelssohn's "Midsummer Night's Dream" were also included in the programme, the last of which received an especially fine interpretation. The concluding item of the programme was Beethoven's Symphony No. 7, in A, which was played splendidly. At the last concert of the season, which takes place on Monday next, Beethoven's Mass in D will be performed.

SIR CHARLES HALLE'S CHAMBER CONCERTS.

True to his praiseworthy purpose, Sir Charles Hallé produced some important novelties and quasi novelties during the remainder of the present series of his highly interesting chamber concerts at St. James's Hall, among which special mention is due to Ed. Lalo's Pianoforte Trio No. 3 in A minor, op 36, being characterised by much originality of invention, vigour, and boldness amounting at times to genuine power. A hearing of this work decidedly enhances the desire for an acquaintance with the composer's "Roi d'Ys," the latest and apparently a genuine Parisian operatic success. A pianoforte trio (MS.) somewhat oddly styled "Intermezzo," by Stephen Heller (erroneously described as a French composer by a contemporary, Heller being born in Budapesth, and educated at Vienna), bears, like all his (too much neglected) works, the "cachet" of a

refined artist. The perhaps somewhat overrated Robert Volkmann was represented by his seldom heard trio in B flat minor, op. 5, and the, if unequal yet always melodious, attractive, and not nearly sufficiently *exploité* Anton Rubinstein, by his fine trio No. 4, op. 85 in A minor. The incomparable Mdme. Norman-Neruda (violin) and Herr Franz Neruda (violoncello) had, with the veteran *bénéficiaire*, the lion's share in these artistic performances, which it may be hoped will be resumed next year and for many years to come.

MDLLE. OTTA BRÖNNUM'S CONCERT.

Mdlle. Otta Brönnum, who is the latest and certainly one of the most promising additions to the list of Scandinavian singers, gave her first concert at Steinway Hall, on Wednesday evening. Those who heard this young lady at the Albert Hall, on the occasion of the opening of the Anglo-Danish Exhibition, had formed high expectations of her powers. These expectations were certainly justified by her performance on Wednesday, when she gave evidence of the possession of a flexible and sympathetic soprano voice of beautiful quality and good compass. Add to these the emotional qualities of a genuine artist, which are displayed to a degree unusual in so young a singer, and it will be seen that Mdlle. Brönnum is likely to prove a valuable acquisition to the English stage. Her versatility was shown by her performances of songs in five or six languages, including Kjerulf's exquisite "Last Night," Tosti's "Penso," pieces in Danish and Norwegian, besides the famous duet from "Il Barbiere," given with Signor Carpi, and Rubinstein's "Wanderer's Night Song," with Herr Grevillius. When her voice and style have been matured by time and experience, Mdlle. Brönnum will achieve much. It remains only to be said that she was assisted on the present occasion by, amongst others, Mdlle. Marie de Lido, who sang her favourite cavatina from Bizet's "I Pescatori," "La notte è serena," and M. Travers's "Stars of the summer night" in her best style; by Signor Vittorio Carpi, who, besides the duet already referred to, sang Guaranta's "Serenata Olandese" and Yradier's "El Sol de Sevilla" in a way that evoked much enthusiasm; by Mdlle. Galitzin, Mr. Reginald Groome, Signor Abramoff, Chev. B. Palmieri, and M. Johannes Wolff. Mdlle. Thénard, and M. de Mey also delighted the crowded audience with some highly-amusing French recitations.

MISCELLANEOUS.

Madame Della Valle's first concert was given at St. James's Hall on Saturday last, to a crowded and fashionable audience. Miss Marguerite Macintyre, Mdlle. L. Lablache, and Signor D'Andrade appeared, and in their hands it is needless to say the principal portion of the programme was perfectly safe. Mdlle. Lablache sang Wakefield's "No! Sir" and "Nobil Signor" from "Gli Ugonotti" very effectively, and Signor D'Andrade's rendering of Faure's "Charité" was magnificent. He also joined Miss Macintyre in "La ci darem." Miss Alice Steel, Miss Anita Alameda, Mr. Koch, and others assisted with various degrees of success. Mr. Gustave Ernest was the solo pianist, and Herr Waldemar Meyer (accompanied by the Countess Breda) delighted all with an "Andante Religioso," by Thorne, and a "Hungarian Dance" of his own composition, and, in response to a hearty recall, played a Berceuse by Faure. Signori Romili and Bisaccia were the conductors.

Miss Constance Lardelli gave a most successful first concert at Steinway Hall, last Saturday. This young lady has a charming and sympathetic soprano voice, of considerable quality and compass, which was well displayed in "Angels, ever bright and fair," a "Romanza," by Donizetti; a charming song, by Ernest Birch, "The parting hour," and in a couple of duets, "Il Convegno" and "Estudiantina," in which she was joined by Mr. W. H. Cummings and Mr. E. Birch respectively. These gentlemen also contributed some songs in their usual artistic and effective style. Madame Landon also assisted, while Signor Li Calsi (piano), and Mr. Leo Stern (cello), gave some admirable solos. Signor Li Calsi and Miss Bessie Waugh were at the piano.

Mr. George Cox gave his annual concert at Steinway Hall on Monday last, when a large audience thoroughly appreciated an excellent programme. Mr. Cox sang with much expression Lady Arthur Hill's "Homing," and Miss Rosalind Ellicott's

"My love is near," both charming songs, and admirably suited to his well-trained and effective voice. Mdlle. Marie de Lido, Mdlle. Carlotta Desvignes, Miss Lucille Saunders (who was encored for Lawrence Kellie's "Autumn story"), Miss Helen Lloyd, Miss Nellie Levy, Mr. E. Birch, Mr. F. King, and Mr. Walter Clifford all added to the success of the concert. Mr. Ralph Livings played the Wagner-Liszt "Spinnerlied," and Mdlle. Juliette Folville not only played a violin Fantasia by Vieuxtemps (admirably accompanied by Mr. Krall) with such brilliancy and effect as to obtain an encore, but later on showed her versatility by contributing a piano solo. Mr. Wilfred Bendall took the chief share of the accompanying.

Miss Thekla Friedlaender gave a highly interesting concert on Wednesday evening, last week, at the Portman Rooms, when she was assisted by Miss Agnes Zimmermann and Signor Piatti. Miss Friedlaender sang with much power, and gave evidence of cultured and artistic feeling, achieving her most distinct success in songs by Grieg and Rubinstein. Miss Zimmermann played pieces by Schumann and Scarlatti, and Signor Piatti gave an admirable rendering of his own Nocturne. We regret to learn that this was Miss Friedlaender's farewell concert before her final return to Germany.

Mr. and Mrs. Henschel gave their second and last vocal recitals on Wednesday, which had been postponed from June 18th, at the Princes' Hall. The programme was an excellent one, including, as it did, a recitative and air from Handel's "Alessandro," Brahms's "Meine Liebe ist grün," Liszt's "Die Loreley," and Henschel's "Adieux de l'Hôtesse Arabe" and four of his "Lieder im Volkston" sung by Mrs. Henschel; five songs from the "Cycclus" "Die Schöne Müllerin," by Schubert; Lœwe's "Der Erlkönig," Mendelssohn's "Jagdlied," and Grieg's "Ich liebe dich" sung by Mr. Henschel, and duets by Paisiello, Saint Saëns, and Donizetti. Mrs. Henschel sang with her usual correctness and purity of tone, and Mr. Henschel with dramatic force; both were in good voice, and numerous recalls testified to the appreciation of the audience, which completely filled the Hall.

Although Mdlle. Jeanne Douste is not quite juvenile enough to rank amongst the infant prodigies, she is young and talented and altogether attractive enough to draw a very large audience, and her fourth recital on Saturday was no exception to the rule. She executed Bach's Italian Concerto with peculiar neatness and grace, triumphantly conquering the difficulties which were made greater by the heavy touch of the instrument on which she performed; while in Chopin's G minor Ballade, and in several other solos by that composer, the same charm of expression and fairy-like lightness of execution were displayed. That she somewhat lacked power in the *bravura* passages is not surprising in so young a pianist. The extended broken chords in Chopin's E flat Study are trying enough for pianists blessed with large hands, but Mdlle. Douste's small fingers executed them with wonderful correctness and elasticity. The excellence of her *ensemble* playing was manifested in a trio by Saint-Saëns, in which she was ably assisted by Messrs. Ludwig and Whitehouse. She also played light pieces by Hans von Bülow, Mendelssohn, Francesco Berger, and Küllak.

A violin and harp recital of a most interesting nature was given on Monday last, at Princes' Hall, by Mdles. Marianne and Clara Eissler. These young ladies are rapidly making good their claims to rank as mature artists, for not only do they individually exhibit surprising technical powers, but also possess to a high degree the genuine artistic faculty. It will be remembered by all who were present at Mdme. Nilsson's Farewell Concert that the violin solo by Mdlle. Marianne Eissler was by no means the least interesting performance on that memorable occasion, and the way in which she acquitted herself on Monday deepened the impression made at the former concert. On this occasion Mdlle. Eissler contributed Francesco Berger's "Cavatina," Papini's "Romance," and one of Senor Sarasate's "Spanish Dances," beside selections from Mozart and Bach. In all of these, deep and genuine musicianly feeling were apparent, and the performance of the Spanish dance was an admirable display of technical ability. Mdlle. Clara Eissler's harp solos were not less excellent, including Parish Alvar's fantasia, "La Mandoline," John Thomas's "Romance," and a concert study, by Godefrid. More limited

in range of expression than the violin, the harp is, nevertheless, in good hands, an instrument capable of very great expression, and it was so on the present occasion. The two sisters also took part in a performance of the "Allegro brillante," from Spohr's Sonata, op. 113; and again, with Mdlle. Emmy Eissler, in the interpretation of Mendelssohn's "Prelude," arranged by John Thomas. A further addition to this gifted family was made, in the person of Mdlle. Frida Eissler, a pianist of much ability, who played excellently Rubinstein's "Melody, in F," and Liszt's "Walde-rauschen." Mrs. Edmeston and Mr. Herbert Thorndike were the vocalists.

Madame Thea Sanderini gave a concert at Collard's Rooms, on Tuesday afternoon, which proved to be of considerable interest. The concert-giver's chief contributions to the programme were Gounod's "Ave Maria," the violin obligato to which was played by Signor Erba, and Denza's "Tu manchi o Fior." She also joined Mr. H. Williams in the duet from "Traviata," "Parigi o Cara," and in all these showed herself the possessor of a good and well-trained voice. Madame Belle Cole gave admirable interpretations of songs which were in most cases not so good as her singing, and assistance was also given by Mdlle. Leila Dufour, Mdlle. Lebrun, Mr. Walter Clifford, and others. Miss Marie De Grey gave a highly entertaining recitation in a very finished style.

A concert was given on Tuesday afternoon at Princes' Hall, by Herr von Czeke, in aid of the Gordon Boys' Home. Herr von Czeke played several violin solos in a very artistic way, amongst them being Bela's "Hungarian Idyl," and Piernè's "Serenade." The Countess de Bremont, Madame Leibhardt, Mdlle. Jeanne Douste, Mr. Hi'ton, and Mr. Harper Kearton also sang. The chief interest was created by the performance of a dramatic scena, "Haroun al Raschid," being a setting, by Canon Harford, of Archbishop Trench's poem. There is some very graceful and interesting writing in the little work, and the parts of the Minstrel and the Caliph gave some good opportunities to Mr. Harper Kearton and Mr. Hilton, of which those gentlemen were not slow to avail themselves.

Miss Emma Barker gave a concert on Monday afternoon at Collard's Rooms. This lady's voice is sweet and pure in the upper register, but her singing on this occasion was spoiled by a spasmodic, breathless manner of phrasing, and a slightly nasal manner of voice production, which may have been the result of nervousness. Mdlle. Marie de Lido was encored for her artistic rendering of Hollman's "Chanson d'Amour," in which the cello obligato was played by the composer himself, and her rich voice again gave great pleasure in Mercadante's "Soave immagine." M. Hollman played cello solos by Schumann and Chopin, and an Air de Ballet of his own composition, but his contrasts of light and shade and violent crescendos are too extravagant for a really artistic performance. It is a pity that some of his superfluous feeling cannot be accorded to Mr. Douglas Lott, who gave Verdi's "Infelice!" in a very mechanical and businesslike manner. Miss Eleanor Rees is well known for her effective singing of ballads, and on this occasion she was heard to great advantage in Lovett Kings "Oft I wonder," and the old "I've been roaming." The programme was agreeably varied by two comic songs, cleverly sung by Mr. Eric Lewis, and some recitations by Miss Goad. The concert-giver was also assisted by Mr. Wilhelm Ganz, Signor Carlo Ducci, Mr. Lawrence Kellie, Mr. Bernard Lane, and Mr. Frederic King.

A very amusing entertainment was that given on Wednesday night, by Mr. John Radcliffe and Mdme. Pauline Rita, in the Banqueting Room, St. James's Hall, entitled, "Pan to Pinafore." It consisted nominally of a lecture on the history of the flute, in its many forms, illustrated by performances on various wind instruments of all ages and sorts, and interspersed with songs by Miss Pauline Rita.

Miss Katherine Talbot gave a concert at 32, Grosvenor Square, on Tuesday last, when the concert-giver afforded much pleasure to a large audience by her artistic and refined singing which was heard in several charming ballads. The names of Miss Damian, Miss Eleanor Rees, Mr. Laurence Kellie, and Herr Poznanski, are sufficient guarantee of the excellence of the remainder of the programme.

Madame Laura Zagury, the Court Singer to the King and Queen of Portugal, gave an afternoon concert on Monday, at 127, Queen's Gate, when she met with considerable success in her rendering of various classical and popular airs, notably the famous one from "Linda," which seemed to display her excellent voice and style to great advantage. She received valuable aid from Miss Adèle Myers and Mr. William Nicholl, who, besides their solos, gave together Miss Carmichael's "Day-break," and by Herr Waldemar Meyer.

Mrs. Bartholomew, who is perhaps better remembered by amateurs as Miss Shackle, gave a very interesting concert, on Tuesday afternoon, at the Steinway Hall. The *bénéficiaire* was very successful in her renderings of Dessauer's "To Sevilla," and Gounod's "Ave Maria," which she sung in a highly artistic way, that found instant favour with her audience. Mrs. Bartholomew also joined Miss Hilda Wilson in two charming duets, by Miss Mary Carmichael. Assistance was also given by Mr. Frederic King, Mr. Arthur Thompson, Mr. W. Foxon, Miss Lucy Riley, and others.

Miss Josephine Agabeg is to be congratulated on the success of her annual pupils' concert. Intelligence on the part of the pupils, and evidence of careful and artistic training by the teacher, gave an amount of interest to the performance that is too often missing in more ambitious attempts. The playing of Miss Ellen Nicol, Miss Sorgoudge, Miss Adelina Ganz, the Misses Waterhouse, and Miss Candy was extremely good. The proceedings were agreeably varied by songs from Miss Mary Belval, Miss Ida Agabeg (who sang a pretty song of the drawing-room type, by Miss Josephine Agabeg, "Shadows of the heart"), and Miss Florence Hipwell, who was in splendid voice, and was very successful with Hope Temple's "My lady's bower."

In the great Hall of Dulwich College on Tuesday, July 3rd, Mr. W. H. Cummings gave a concert in aid of the building fund of All Saints' Church. Mr. Cummings himself was heard to great advantage in Blumenthal's "Message," Dibdin's "Tom Bowling," and "Sally in our alley." His son, Mr. Norman Cummings, who has, we believe, just returned from a lengthened course of tuition in Germany, played Mendelssohn's Capriccio in B minor, Schubert's "Impromptu," and Schumann's "Arabesque" in good style. Other able assistance was given by Miss Esmée Woodford, Miss Constance Cardelli, Miss Dora Barnard, Miss Alice Suter, Mr. W. R. Cheesman, and Mr. Frank May. Mr. Fountain Meen played the accompaniments.

Music Publishers' Weekly List.

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Organists' Quarterly Journal, Edited by	..	W. Spark Mus. Doc. .. "

ENNISKILLEN.—The first of a series of oratorio performances was given in the Parish Church, on June 27th, by the choir, when Robinson's cantata, "God is Love," was the work chosen, solos being sung respectively by the Misses McKeague, Benson, Weaver, Locknave, Mr. Benson, Corporal Nuller, and Rev. C. Ovenden. Mr. Arnold conducted.

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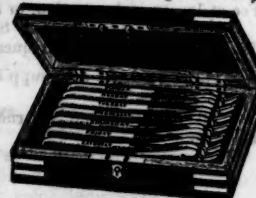


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